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ABSTRACT

This monograph, part of an ongoing series, discusses the need for school arts programs and provides some examples of how the arts can be infused into the regular curriculum at the elementary level. Support systems for such programs are also discussed. Properly conceived, the arts constitute a great integrating force in the curriculum. To achieve such an end they must be viewed as a component of every discipline. The arts are the responsibility of all teachers. Examples of how the arts are being infused into the curriculum in various schools are included. For example, at the Grover Elementary School in Marblehead, Massachusetts, the harpsicord and its music are studied in physics, shop, social studies, and language arts courses. The science and shop teacher demonstrates how the harpsichord sound is produced. Relating the discussion to the basic principles of sound, a study unit in physics is introduced. In shop, students make their own monochords. They learn how design affects change in tone and how materials affect the quality of sound. In social studies, students learn about the composers Bach, Handel, and Scarlatti, social conditions, musical taste, and articistic decoration of the 17th and 18th centuries. The monograph concludes with a discussion of support systems including, regional, districtwide, and statewide systems. (Author/RM)

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Arts in the curriculum

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FOREWORD

Despite the unprecedented flourishing of the arts in America today, arts programs in the nation's schools have not experienced a corresponding expansion. In fact, with nationwide public attention focused on such problems as declining enrollment, vandalism, low test scores, and spiraling inflation, budgetary priorities are dictating the reduction of school arts programs. In some school districts, arts programs are being eliminated entirely.

We believe that school arts programs are *basic* to individual development and a sound education. Further, we believe that the arts should be used to stimulate learning and self-expression, and recognized as valid ways to learn. If school arts programs are to continue and expand, they require the support of educators, school board members, parents, artists, arts administrators, students, community leaders, legislators, and government agencies.

The Arts, Education, and Americans, Inc. (AEA) has established a National Advocacy Program for Arts in Education addressed to these groups of individual advocates. AEA is a national organization formed in 1977 following the publication of *Coming To Our Senses*, the Report of the National Panel on The Arts, Education, and Americans, David Rockefeller, Jr., Chairman.

The AEA Advocacy Program, which encourages the cooperative action of these groups to ensure local level support for school arts programs, includes a public awareness campaign and consumer information service. The service provides Advocacy Program enrollees with a variety of arts in education information–the AEA newsletter, access to the AEA speaker referral service, informal consultation, and monographs that address pertinent arts in education issues and topics.

This monograph, part of an ongoing series, speaks to one or more of the aforementioned school arts support groups. While we recognize that few monographs will speak directly to everyone, we attempt in each to address a variety of individuals. We hope this monograph will prove helpful to you in your support of arts in education. If you are not yet enrolled in the AEA National Advocacy Program and would like to do so, write to:

The Arts, Education, and Americans, Inc.
Box 5297, Grand Central Station
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ACKNOWLEDGMENTS

We wish to thank Ruth Weinstock for authoring *Arts in the curriculum*. Ms. Weinstock, who brings to this project a variety of special credentials–former high school English teacher, education planner and consultant, foundation program officer–is an editor and education journalist who has written extensively on schools, colleges, and the people they serve. She is especially interested in the effect of school environments upon their clients, from the young to the elderly, and is the author of several books on that subject.

With grateful appreciation, we also wish to thank the following organizations for helping to make possible AEA's National Advocacy Program for Arts in Education and, as part of that program, the ongoing monograph series: the National Endowment for the Arts, the Charles Stewart Mott Foundation, the Ford Foundation, and the Alcoa Foundation.

AEA's Board of Directors and Advocacy Advisory Group provided insight on the shaping of the Advocacy Program, and the Advisory Group in particular spent many hours reviewing monograph outlines and drafts.

The Advocacy Program is coordinated by Educational Facilities Laboratories, a division of the Academy for Educational Development. AED Senior Vice President and EFL Division Director Alan C. Green serves as Project Administrator. EFL's Nancy Morison Ambler is Project Director and editor of the monograph series. EFL's Barbara R. Strong, Project Assistant, is editorial and photo researcher for the series.

Finally, we acknowledge with gratitude the hundreds of artists, arts administrators, community leaders, educators, federal, state, and local government administrators, parents, and school board members who continue to share with us their knowledge and myriad of experiences in the realm of school arts programs. Without their patient and detailed explanations of how their own programs are designed, managed, and expanded–without their special vignettes about these programs–we would be unable to produce the monographs.

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A nice irony: from offstage to all-over-the stage

According to Stanford University professor of art and education Elliot Eisner, the average elementary school devotes only about four percent of its time each academic year to the arts. Half of all secondary schools in the United States offer no instruction in art or music. In those that do, less than 20 percent of the students enroll in these courses, and for less than one year.[1]

There is a nice irony, here, however, for at the same time, more and more states are adopting official policies and comprehensive plans in support of arts in education. Such plans typically call for inclusion of the arts as legitimate, discrete subjects in the curriculum to be studied for their own intrinsic value: instruction in violin, say, or jazz dancing, or weaving. In addition, the plans call for professional artists, students, and teachers to work side-by-side in the classroom, experiencing the excitement of disciplined creativity. Furthermore, such plans advocate the infusion of arts into the standard curriculum, that is, the use of the arts as an instrument for the acquisition of traditional academic skills such as mathematics and language arts, intellectual knowledge, and problem-solving capabilities. In addition, they call for school utilization of community arts resources.

This latter focus–the infusion of the arts into the standard curriculum–is the focus of our monograph. School people, legislators, or interested citizens who want more than a casual knowledge of the rationale for weaving the arts through the entire fabric of schooling might find themselves needing a sabbatical from their other commitments. The quantity of words that has been produced to make the case for arts in education by theoreticians, aestheticians, educators, arts generalists, arts specialists, and advocates, is prodigious. So, for the sake of brevity and clarity, we offer the plainly-put propositions of the Pennsylvania Department of Education's policy brief on the matter.

> Properly conceived, the arts constitute a great integrating force in the curriculum. To achieve such an end they must be viewed as a component of every discipline, for their subject matter is as broad as life itself . . .
>
> All the major subject-matter disciplines have aesthetic components that can provide bases for infusion of the arts into basic education. Infuse, according to Webster's [dictionary], implies the introducing into one thing of a second that gives life, vigor, or new significance. This means that the arts can be infused into other major areas of the curriculum in such a way that they mutually nourish

one another to the benefit of all students. In other words, the arts ought to *permeate* the subject matter in the schools. The arts infuse into subject-matter teaching something so wholly new that teachers begin to ask students different kinds of questions and expect different kinds of products. The arts represent, by their nature, an interaction with other subject matters because their content spans all of life and touches every area of human existence. They can function to integrate the entire basic education curriculum . . .

Infusion signifies that the arts should be thought of, and incorporated as, interdisciplinary studies that are the responsibility of *all* teachers.[2]

Practically speaking: arts in the curriculum

Practically speaking, then, what does it mean to infuse or integrate the arts into the curriculum?

At the Glover Elementary School in Marblehead, Massachusetts, it means the study of physics, shop, social studies, and the language arts through the study of the harpsichord and its music.

Boston harpsichordist Larry Phillips performs frequently at the school, located less than an hour from Back Bay and Beacon Hill. Along with the pleasures of music by Bach, Handel, and Scarlatti, the children learn about the social conditions, musical taste, standard of craft, and artistic decoration of the seventeenth and eighteenth centuries.

In the fourth grade, science and shop teacher Fred Sullivan joins Mr. Phillips to demonstrate how the harpsichord sound is produced. Relating the discussion to the basic principles of sound, Mr. Sullivan thereby introduces a study unit in physics, not ordinarily part of the fourth grade science curriculum. Soon the children are aware of sound differences produced by the differing malleability, thickness, and length of strings; of how the sound is modified according to where the string is plucked along its length; of how the sound is influenced by the properties of wood and air in the soundboard.

In shop, they make their own monochords–primitive plucking instruments–from cigar boxes, strips of wood, and old guitar strings of wire or nylon. "There's much experimenting," notes Mr. Sullivan, "and a big push for concrete results. The kids learn how design affects change in tone and how materials affect the quality of sound. They even begin to sense the fine tolerances that make the difference between a mediocre instrument and a greater one." Students gain an even greater appreciation for fine workmanship during a class trip, arranged by Mr. Phillips, to a nearby center where craftsmen specialize in building harpsichords and restoring old musical instruments.

In turn, the monochord concert students present for parents at the end of the unit increases the *parents'* appreciation of how their nine-year-olds are learning science, music, and craftsmanship–all in one unit.

Third graders, stimulated by the lavish decorations of French harpsichord lids pictured in art books, design and decorate miniature lids of their own. In so doing, they discover that the highly decorative baroque art is the visual

equivalent of ornamental baroque music. In their study of the language arts, students write compositions about the instrument: where and how it was played, and the practice required to play it well. All the while, they are practicing topical sentences, grammar, and spelling.

A social studies unit developed for the fifth grade is based on the role of the harpsichord in early American culture. Starting with its use at the resplendent French court of Versailles and its role in the social life of the period, the children trace its importation to America and learn of Puritan Boston's attitude toward music.

As we have seen in Marblehead, in schools where the arts are used as "a learning tool," they are inseparable from the core subject areas. In a systematic and sequential fashion, the arts are utilized at every grade level, starting at kindergarten, and in every area of the curriculum.

Here are some examples. Although they are drawn chiefly from elementary and junior high school classrooms, the objectives and activities can be adapted for any grade through secondary school and beyond, and for students with special needs. The examples are generic illustrations of the arts woven like a thread from grade to grade to buttress the understanding of standard curricula, to convey a sense of the organizing principles in all knowledge, and to make learning fun.

"Art for math's sake–"

That is the way one observer describes a New York City elementary mathematics class taught by a dancer. "The fifth graders were having trouble understanding the concept of angles. 'You make an angle the minute you bend anything,' said the dancer, arching his body. 'Make it small. That's an acute angle.' The children traced the dancer's movements, confronting each other in surprise and recognition. 'Make it wide,' the dancer said, striking another pose.

'That's obtuse.' The dancer wrote the words on the board, then began to explore the degree of the angle, carefully positioning his arms and legs."[3]

Patterns in art and nature

At Hillside Elementary School in Hastings-on-Hudson, New York, Richard Lorber, a painter and video artist, uses the visual arts to help fourth and fifth graders understand patterns in the natural sciences. Mr. Lorber projects slides of images from nature–metallic crystals, cellular arrangements in plants, leaf veins, insect wings, or a star nebula–juxtaposing them with slides of paintings by Kandinsky, Pollock, Mondriaan, Klee, and other modern artists. Often the structures are so similar the students cannot tell the difference. "You can start with very young children to foster understanding of complex visual structures," he notes. "Later, that understanding can be applied in many ways. The artist's job, like the scientist's or mathematician's, is to make the invisible visible."[4]

Science: learning about insects and their life cycle with the plastic and visual arts and body movement

In a class of learning disabled students, a science unit on insect life begins with a display of pictures and discussion about the role of insects in the environment. Students are asked when and where they have seen such insects. Later, they collect, label, and chart specimens they find. They scrutinize the insects through microscopes and, with the help of the art teacher, make enlarged drawings of them, labeling the important body parts. They also make a three-dimensional insect model, using clay that does not harden instantly.

Early in the fall, some children bring in Monarch caterpillars. They construct environments for the caterpillars and eventually observe their evolution into butterflies. Some students draw what they have seen, and others choose to make paper mobiles showing the beautiful sequential life cycles. Students also create a dance showing how insects, such as bees and ants, communicate, and a puppet show emphasizing the impact of insecticides on insects. In a final project, the children make large papier-mâché creatures, real or imaginary, with tissue paper wings glued on to shaped reed, which they paint and shellac. "For four glorious weeks," notes their teacher, "the creations hang suspended from the classroom ceiling."

Social studies: learning about American Indians through basket-making and weaving

During study of North American Indians, a standard part of the third grade curriculum in Shaftsbury, Vermont, classes learn about the various tribes that inhabited different parts of the United States. They observe a local weaver working on a Navaho loom and try their hand at it; a basket weaver teaches them to fashion reed baskets in the Southwest Indian tradition. A guest expert on North American Indians describes the similarities and differences in the customs and spiritual beliefs of the varying tribes, demonstrating with miniature types of housing, utensils, and blankets. Because of the interest that is aroused, and their participation in observing and creating reproductions of Indian artifacts, the children develop a feel for cultural diversity and respect for ethnic differences.

Science/math/language arts with painting and gardening

A live sunflower is brought into a fourth grade classroom. The students measure and note the stalk, leaves, petals, and center. They discuss the seeds with questions as to how and why one small seed produces such tall flowers. Later, they conduct research on the topic and write reports. The children decide to compare their individual heights to the height of a sunflower. Teachers cut large sheets of mural paper to match the height of each child and arrange the papers in upright positions for each to paint his or her interpretation of a sunflower. The result is a vibrant patch of sunflowers with a label on each, comparing the student's height, in meters, to that of the flower. As a follow-up in the spring, the class prepares and plants a bed of sunflowers for next year's fourth grade class.

Science: ocean life and the food chain through crafts and the visual arts

Two fourth grade teachers who are team teaching in a double-grade room introduce to their class the many kinds of creatures that inhabit the ocean. The class is divided into "family groups" of such organisms as gastropods and bivalves, and within these family groups each student chooses one creature type for in-depth study. The children read independently on their subject and make posters, chiefly with pictures from old issues of *National Geographic* magazine. Using these as visuals, they give oral reports to the class on their topic.

Having become acquainted with the way their subjects look and where they live, the students render them in line drawings. Texture, shape, and line are discussed first. The drawings form the base for prints, for which they also use

tagboard and corrugated cardboard, string, yarn, and paper punches to produce interesting textures. In addition, the students make a huge diorama in a refrigerator box. Ocean creatures are crafted from scraps of paper, plastic, wire, and yarn. While preparing the environment for the creatures, students ask questions such as: does the ocean look darker as it goes deeper? How uneven is the ocean floor? The diorama completed, students proudly explain the creatures in it, including their scientific names and role in the ocean's food chain, to visitors. The study unit concludes with a meal of fish chowder, braised squid, seaweed soup, and one very small boiled lobster.

Social studies: mythology/astronomy/ language arts with puppetry

Fifth graders are introduced to Greek mythology and its relationship to the stars by a college professor who spins tales for them during a five-day residency. They learn of the richness and historical importance of the Greek myths, and study charts of the heavens. Greek names lose their strangeness as they and their Roman counterparts are related to such planets as Venus, Jupiter, Mars, and Pluto.

With the help of a visiting theatrical artist, the children make shadow puppets, write a script which calls for their puppets to assume the roles of the Greek gods and goddesses, and operate the puppets in a play attended by the entire school. The puppets serve as an especially useful tool for drawing out shy and inhibited students because they perceive that their *puppets*–not they

themselves–are performing. The puppet's performance, then, encourages the children to be less shy–and more like their ebullient puppets.

Colonial history through sea chanties, whale songs, and murals

Engaged in a study of colonial America, fifth graders discover that its history is bound up with whales. Exploring the role of whaling in the colonial economy, they map whaling voyages out of New Bedford. Inevitably, this interests them in the state of whaling today–and in the "Save the Whales" movement. One thing leads to another, and in their music class the students learn about the function of the sea chanty, as well as the words and music of chanties. Next, they listen to the songs of the whales themselves.

With the music, art, and social studies teachers joining forces to help, the students create a tempera mural of five different species of whales selected for their varied shapes and sizes. Math is used to compute the relative proportions of each species. Discussions with the art

teacher center on the best way to make the composition attractive, considering the contrasts in light and dark, sizes, shapes, and points of interest. When the mural is finished, one student makes a line drawing key to the species represented, naming them, describing their characteristics, showing where they can be found. The mural and key are hung in a school corridor, and beside them is a tape recorder playing the songs of the whales. Thereby, all passersby–not just the fifth graders who have done the work–learn something about whales.

Grammar and creative writing with music and the visual arts

Many teachers prefer to separate the study of grammar from creative writing on the premise that concern with grammatical rules may constrain the free flow of imagination and creativity. But this classroom teacher combines the two to their mutual benefit.

Over a number of days, sixth grade students discuss the meaning and uses of adjectives and adverbs. Discussions move on to poetry about the ocean in its myriad moods, focusing on the descriptive parts of speech. In a second phase, the class is joined by an art coordinator who projects slides of the ocean in varied states from calm to hurricanes, emphasizing the changes in color only. After the slides are shown, students immediately begin to paint *their* impressions of the ocean: average time, 20 minutes. While they paint, there is music: Debussy's *La Mer*, perhaps, or excerpts from Rimski-Korsakov's *Scheherazade*. The following day, the paintings are returned to students; this time, they write about the mood of their own pictures. The exercise provides them with the experience of expressing the same content through two different media: one visual, the other verbal. "It always produces extraordinary results," says their English teacher, "and with any age from fourth grade to college to the PTA. We even had a few paintings purchased from off the bulletin board by persons passing through the lobby."

Language arts and other core subjects through filmmaking and photography

Under the tutelage of a professional filmmaker whose services are funded with assistance from the State Council on the Arts, sixth graders develop and synchronize sound tracks to create their first Super 8 black-and-white film. Moviemaking provides an experience for the class to initiate a complex activity and follow it to completion. In a related project, a local photographer works with small groups of students, teaching them to use 35mm cameras and develop and print their film in the school's darkroom. In turn, the students teach these processes to classmates. Their photos are displayed and reproduced in the school newspaper.

Math, science, the humanities, and the environmental arts

Retrieving an unused and barren school courtyard from neglect, 52 children, ages seven to twelve, transformed it into an attractive artistic environment. They gave it new life, creating an inviting area for those who might wish a tranquil place to read or muse, listen to music, perform plays, study nature, or just sit. In the process of planning, organizing, and carrying out the project, the students at the Spencer Elementary School in Whitmore Lake, Michigan, expanded their knowledge of math, science, and the humanities.

They started by examining the ways that the natural and built environments affect our lives, and from there, they moved into action. Using the metric system, students in the math group measured the courtyard to make scale models of the site. The science group took soil samples to determine suitability for plants. The humanities group viewed slides and photographs of architecture, gardens, paintings, and sculpture from Japan, China, Greece, England, and the United States. They looked into the relationship between buildings and their sites–Frank Lloyd Wright's Falling Water, the Forbidden City in Peking, the Golden Pavilion in Tokyo, Hampton Court in England.

Using the models produced by the math group, students made scale drawings in preparation for design selection, and after much deliberation decided on an asymmetrical courtyard plan to harmonize with their red brick one-story school. Inspired by the Oriental aesthetic concept of universality–the synthesis of ying-yang, male-female, dark-light, man-nature–their design incorporated curved paths, rock groupings, informal plantings, and a large blue spruce as a focal point.

Next came management plans: materials needed; research on where to locate them; prices; services; and modification of the design to meet the budget provided by the school district and donations from parents and friends. On a May Saturday, students, teachers, parents, and friends rolled up their sleeves to rake paths, make flower beds, and plant trees.

The cooperative effort was the culminating event of activities that, for ten 90-minute sessions during the term, had brought the multi-age children together in subject groupings of their choice. The activities were part of a program to expose gifted and academically talented children to out-of-the-ordinary learning experiences.

The objectives of the project, a joint interdisciplinary effort of a science, a math, and an humanities teacher, were realized: to follow through on a complex project, to understand and apply design

principles, to practice problem-solving techniques, to synthesize artistic knowledge from various cultures, and to produce a useful product.

Toward the end of the project, the students, who had been discussing symbols, decided to include a shingled-roof wishing well (rather than a sculpture) as a symbol of their wishes and dreams. It is a reminder of how much learning can take place, and with what pleasure, when the arts are integrated in the curriculum.[5]

Support, moral and otherwise

There are teachers and principals, spurred by a creative streak and driven by missionary zeal, who can manage on their own to bring to their classrooms or their schools instructional activities that transcend the often humdrum business of teaching and learning: activities that can fire the imagination of the young mind and engage it totally in learning. (For more on this subject, refer to AEA Report 10, *Arts in the classroom: what one elementary teacher can do.*) Most classroom teachers and administrators, however, are poorly prepared with respect to the arts (if not a little intimidated by having to use them in their teaching), and their frustration is likely to be compounded by a thousand and one administrative and instructional details. These individuals need in-service training, curriculum materials, and other positive reinforcement to improve their capabilities and bolster their self-confidence. In addition, certain firsthand arts experiences obviously can be provided for students only through sources beyond the schoolhouse walls.

To address this problem, in the past decade a number of support systems have come into being to help teachers and principals keep on top of program developments and funding opportunities, take advantage of them, and sustain systematic ongoing arts activities so they become organically fused into a total school program. Such tasks logically call for association with a larger system or network that provides such support. The creative stimulus, the direct assistance, and the moral support they offer can be of incalculable value in strengthening what ultimately goes on in individual classrooms.

A regional and districtwide support system

Covering a region that spreads across three counties roughly the size of Rhode Island are twelve school districts consolidated into the Pennsylvania Central Intermediate Unit #10. Of the twelve districts, six have banded together to form the Arts in Education Program, in effect, an arts consortium within the regional unit. For the six districts that chose not to participate, cost was the decisive factor. Policy, as established by an advisory committee comprised of administrators, arts specialists, and community members from the participating districts, calls for an annual per pupil contribution to the program to supplement federal grant funds.

Within the six participating districts there are 64 elementary and twelve ju-

nior high schools that enroll more than 17,000 students, K-9. These individuals and their teachers are the constituents of the Arts in Education Program.

Since its inception in 1976, the program, generally staffed by three persons, has operated out of the Intermediate Unit's headquarters in Philipsburg. Financial support comes from the six affiliated districts, federal grants, and, occasionally, the Pennsylvania State Department of Education.

The mission of the program is to provide a comprehensive, long-range approach to educational development, based on the assumption that the arts have a primary role in the general education of the child. Emphasis is placed on interdisciplinary study in the classroom, and continuing use of the arts as a catalyst for stimulating learning.

"Our job," says coordinator Shirley Sturtz, "is to develop an awareness of the important roles of the arts in education; to provide quality arts experiences for students in the visual arts, music, dance, drama, creative writing, and the media; to promote the use of community and university arts resources in the schools; and to diversify and extend existing curricula." These goals are vigorously pursued by activities that focus on the development and dissemination of curriculum materials; teacher training; an interdistrict communication network; and a public awareness program that uses television, radio, newspapers, and local handbills to spread the word.

However, the ultimate impact of the Program–its significance in terms of experiences for children and teachers at the classroom level–can best be gleaned from details of some of its projects.

Worth noting in particular are activities conducted under three federally funded Title IV-C grants. For example:

Project CAP (Comprehensive Arts Program) provides mini-grants of up to $200 each to encourage and assist teachers in planning innovative projects in which the arts play a key role. Grants are provided for four types of activities: arts infused into a unit of study; use of community, university, or professional arts resources; arts-related field trips; and festival types of arts experiences. The CAP also supports the exchange of exemplary performances and exhibitions of professional and student artwork among the six affiliated districts.

Project PASE (Program for the Arts in Special Education) makes available in-service training for credit or noncredit to teachers who wish to increase their skills in working with handicapped children. Training workshops are reinforced

by consultant teams who accompany teachers to their classrooms immediately following each in-service session in order to assist the teacher *in situ* and bolster his or her confidence.

Each of the three years covered by PASE focuses on a particular art form: creative drama one year, music the next, visual arts the third. In each area, arts resources–the Carnegie Museum's Imaginarium, for example–are identified and brought to the schools to perform or be exhibited for mainstreamed handicapped children. After such events, the visiting artists conduct special hands-on sessions for the handicapped children in special education classrooms.

One PASE highlight was a three-day arts festival at Pennsylvania State University to which 350 handicapped children were bused. Festival events, which included six different art workshops daily for each child, were enhanced by the involvement of community volunteers.

The Arts in Elementary Education Project, now in its fifth year, provides for elementary schools only continuing systematic activities much like those already described: offering teachers new skills; assisting them with ideas and curriculum materials; bringing artists into the schools; and taking the children out of school to regional arts events and museums, always with related follow-up and hands-on experiences for all concerned.

A statewide support system

If a single school or regional district needs the strength of a larger organizational base, that base in turn needs to garner strength from a still wider circle of organizational structures and networks, statewide or national. In conjunction with Pennsylvania State University, the Central Intermediate Unit #10 Arts in Education Program serves as one of three sites that are part of a Pennsylvania statewide communications network involving the CEMREL (Central Midwestern Regional Educational Laboratory) Aesthetic Education Program and the National Institute of Education. Moreover, as mentioned, a close relationship is maintained with the Pennsylvania State Department of Education. The state's "IV-C representative" and the fine arts department of the Pennsylvania Department of Education provide help with grant proposals, sometime money for extra needs, and much appreciated handholding.

The Pennsylvania Intermediate Unit #10 Program, of course, is but one model of a district and regional support system connected to a larger statewide arts in education network. Another notable ex-

ample exists in Oklahoma. Here, individual schools can look directly to a statewide support system for help with the planning and management of arts-related programs, and connection with arts resources. The Arts in Education section of the Oklahoma State Department of Education sponsors staff development workshops in topics ranging from special strategies for teaching the handicapped and gifted, to content areas such as the relationship between science and art, to specific arts forms such as drama, dance, visual arts, and music. More than that, the department provides funds for schools to hire substitute teachers so that regular staff can participate in the workshops. In Oklahoma's state/local school arts network, one district arts coordinator serving several schools within a district acts as liaison between the schools and the state department's Arts in Education section.

Help can come in many forms, however. Even where no state level program *exclusively* devoted to arts in education exists, opportunities for assistance may be tucked away under umbrella programs, or in other state department offices. Vermont, for instance, has a Resource Agent Program (RAP) funded by the National Institute of Education. The RAP catalog lists resources–people, ideas, materials, information, and where to find them–for teachers who wish to introduce new and proven activities into their classrooms. Ideas for all subject areas are included, but prominent among them is a category called "Integrated Arts Activities," which looks to "restoring the fun and excitement in learning." RAP assistance is available at no charge to Vermont teachers and principals.

The sophistication and extent of support systems need not preempt simple approaches of infusing arts into the standard curriculum. Whatever age-group or class you teach, whatever type of school you oversee, the simple and exciting opportunity to infuse the arts into the curriculum is yours to create.

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3. "Art for Math's Sake," *The New York Times*, April 25, 1976.

4. *Ibid.*

5. Elaine F. Fisher, "Building a Courtyard," *Design*, September 1980.

For more information on the programs described in this monograph, you may wish to contact the following individuals:

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Kathy L. Link, Project Director, The Arts and the Basics, Shaftsbury Elementary School, Shaftsbury, Vermont 05262 (page 10, columns 1 and 2; page 12, column 1; page 13, column 3)

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